

UNIVERSITY OF TORONTO

FACULTY OF MUSIC

OPERA DIVISION

*Dialogues of the
Carmelites*

IN ENGLISH

by FRANCIS POULENC

MARCH 7, 8, 14, 15 1980

8 PM

MacMILLAN THEATRE

Edward Johnson Building

THE OPERA DIVISION

presents

DIALOGUES OF THE CARMELITES*

by

Francis Poulenc

Revised English version by Joseph Machlis

Conductor

James Craig (March 7, 14)

Director

Michael Evans (March 8, 15)

Scenic and Costume Designer

Constance Fisher

Lighting Designer

Elsie Sawchuk

Michael Whitfield

CAST

	March 7, 14	March 8, 15
THE MARQUIS DE LA FORCE	Paul Massel	Ross Thompson
BLANCHE, <i>his daughter</i> (<i>Sister Blanche of the Agony of Christ</i>)	Frances Ginzer	Joanne Kolomyjec
THE CHEVALIER, <i>his son</i>	James McLean (March 7, 15)	Michael Shust (March 8, 14)
MADAME DE CROISSY, <i>Prioress of the Carmelite Convent</i>	Laetitia Snethen	Lilian Kilianski
MADAME LIDOINE, <i>the new Prioress</i>	Laurie Bassett	Marianne Freeman
MOTHER MARIE OF THE INCARNATION <i>Assistant Prioress</i>	Janet Coates** (March 7, 15)	Lynn West (March 8, 14)
SISTER CONSTANCE OF ST. DENIS <i>A novice</i>	Shawna Farrell	Lee Ryan
MOTHER JEANNE, <i>Dean of the Community</i>	Kristine Anderson	Donna Hurst
SISTER MATHILDE	Donna Hurst	Kristine Anderson
THE FATHER CONFESSOR OF THE CONVENT	Robert Missen (March 7, 15)	James McLean (March 8, 14)

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Text of the drama by Georges Bernanos, adapted to a lyric opera with the authorization
of Emmet Lavery; the drama inspired by a novel of Gertrud von le Fort and by a scenerio
of Rev. Father Bruckberger and Philippe Agostini.

** Graduate

MOTHER GERALD	Cristen Gregory	
SISTER CLAIRE	Martha Collins	
SISTER ANTOINE	Mary-Jo Masterson	
SISTER CATHERINE	Beverley Bell	
SISTER FELICITY	Margot Sim	
SISTER GERTRUDE	Dianne Parke	
SISTER ALICE	Mary Peterson	
SISTER VALENTINE	Tania Parrish	
SISTER ANNE OF THE CROSS	Corinne Ayers	
SISTER MARTHA	Carolyn Hart	
SISTER ST. CHARLES	Brenda Luka	
1st COMMISSIONER	David Fawcett (March 7, 14, 15)	Robert Missen (March 8)
2nd COMMISSIONER	Thomas Goerz	Ross Driedger
OFFICER	Timothy Cruickshank	Daniel Neff
JAILER	Gregory Cross	Timothy Cruickshank
THIERRY, a servant	Ross Driedger	Thomas Goerz
M. JAVELINOT, a physician	Daniel Neff	Gregory Cross

THE DIALOGUES

ACT 1	<i>The Library of the Marquis de la Force</i> <i>The Parlor of the Carmelite Convent</i> <i>The Workroom</i> <i>The Infirmary</i>
ACT 11	<i>The Cloisters</i> <i>The Chapter Room</i> <i>The Cloisters</i> <i>The Parlor</i> <i>The Sacristy</i>
ACT 111	<i>The Chapel</i> <i>The Cloisters</i> <i>The Library of the Marquis de la Force</i> <i>The Prison</i> <i>A Street</i> <i>Place de la Révolution</i>

The action takes place in and near Paris between the years 1789 and 1794.

There will be two fifteen minute intermissions

THE OPERA DIVISION GRATEFULLY ACKNOWLEDGES THE ASSISTANCE OF SISTER BARBARA IANNI OF THE SISTERS OF ST. JOSEPH, REV. BONIFACE MALOWANY O.S.B.M. AND THE CARMELITE ORDER AT CARMEL HEIGHTS, MISSISSAUGA.

THE STORY

Based on the historic event of 1794, when sixteen nuns of the Carmelite Congregation of Compiègne were guillotined by the French Revolutionaries, the story revolves mainly around Blanche de la Force, daughter of Marquis de la Force, who, because of her chronic fear, seeks refuge in the convent as a Carmelite nun. The transformation of Blanche from the timid and periodically hysterical young girl of the first Act, into the calm and almost radiant martyr of the final scene, forms the core of the drama. Her spiritual development is strongly influenced by her companions in the convent; the unique affinity she has for the old Prioress, the naive faith of the novice Constance and the spiritual strength of Mother Marie.

ACT 1 - Conscious of his sister's exceeding sensitivity, the Chevalier worries about her delayed return from an outing. His fears remind the Marquis of the events surrounding the birth of his daughter Blanche. Blanche arrives visibly shaken, her carriage having been blocked by revolutionaries. Later, frightened by a servant drawing the curtains in her room, she returns to the library to ask her father's permission to enter the Carmelite Order. In an interview with the Prioress, Blanche feels encouraged and strengthened. The old nun, in spite of sensing Blanche's weakness, feels a strong attachment to her. At work Blanche and another novice, Constance talk of fear and death. Blanche is unnerved by the simple faith and confidence of the young Constance. When the old Prioress dies in agony and fear, Blanche's own obsessions increase.

ACT II - Constance reveals to Blanche her conviction that the old Prioress took upon herself the agonizing "death of another" and that because of this someone will find death "easy and comfortable." Swearing obedience to the new Prioress, Mme. Lidoine, the community prays for courage during the difficult times ahead. The Chevalier arrives to take Blanche out of the convent to care for their father. She refuses to leave her present safety. The persecution of the Church by the revolutionary forces increases. As the Priest completes his final mass, the Commissioners arrive to announce the expulsion of the nuns from the convent. The new Prioress escapes to Paris to consult with her superiors as Mother Jeanne attempts to comfort the distraught Blanche.

ACT III - In the absence of the Prioress, Mother Marie influences the community to take the vow of martyrdom. After taking the vow, Blanche flees from the convent. As the nuns leave the convent an officer warns them against any organized religious activities. Mother Marie finds Blanche back in her own home working as a servant. She orders her to return to the other sisters who are living in small communities and continuing their religious life. Blanche, more fearful than ever, refuses to go. The nuns are arrested and imprisoned. As the Prioress offers them words of comfort a jailor enters to announce that they will be executed the following day. The Priest informs Mother Marie of the fate of the sisters but prevents her from returning to die with them; her martyrdom is to remain alive. As the nuns mount the scaffold Blanche finds the courage to join her sisters.

DIALOGUES OF THE CARMELITES

Dialogues of the Carmelites received its world première (in Italian translation) at La Scala on January 26, 1957. The Paris première followed in June and the opera quickly achieved a firm international reputation, the first and still the only French opera since Ravel's L'Enfant et les Sortilèges (1925) to do so.

The Italian publisher Ricordi had commissioned a ballet from Poulenc. He was unenthusiastic and proposed an opera instead. The director of Ricordi, Valcaranghi, himself suggested a subject: Bernanos' play Dialogues des Carmélites. Though Poulenc had seen the play twice he was unsure of its suitability for setting to music. Coming across a copy in a bookshop window he opened it, at random, to the first speech of the Old Prioress. "Incredible as it may seem," he wrote, "I found immediately the melodic sweep of this long answer." Making his own cuts in the play, Poulenc occupied himself over the next three years with the composition of this, his only full-length serious opera.

Those familiar with Poulenc's work, sacred or profane, will find his unmistakable imprint everywhere in Dialogues. He saw no virtue in originality *per se*, indeed he proudly acknowledged the profound influence of a rich musical heritage. This score is dedicated to Debussy, Moussorgsky and Verdi, but a dozen other names might easily be substituted. The aristocratic Mother Marie, for example, is identified by a courtly motif suggesting a Lullian sarabande. The New Prioress' prison scene is a consoling and serene Bachian cantilena. Blanche de la Force, approaching the Old Prioress' death-bed for the second time, elicits an orchestral melody that Puccini would have prized. An ostinato modified from Stravinsky accompanies the Old Prioress' death and underpins the entire closing scene of the opera. Yet these and many other examples are at once the glories of the score and the most idiomatic Poulenc. "He laid eggs like a cuckoo in every nest but his own," writes Ned Rorem, "yet every nestling warbled pure Francis."

Poulenc's life-time friend and colleague, Pierre Bernac, attests to his humanity and simplicity; the very qualities that are the musical heart of the Dialogues. It is Poulenc's compassion that enables these Carmelite nuns to reach out and touch us.

ORCHESTRA

VIOLIN I

Paul Thompson (Concert Master)
Angelo Calcafuoco
Mark Wells
Pauline Salesse
Suzanne Bégin
Douglas Brierley
Allyson Lyne
Samuel Ho
Ken Mizumoto
Martha Campbell

VIOLIN II

Marc Destrubé*
Norman Hathaway
Toni Stanick
Veronica Moloney
Donna Mazur
Luigi Baccin
Roderick MacDonald
Patricia Kuschak

VIOLA

Charmain Louis*
Kathleen Hogan
Ronald Hay
Claudio Vena
Mary Carol Nugent
Catherine Whelan

VIOLONCELLO

Perry Foster*
Derek Gomez
Jonathan Ingham
Stephen Buck
Maurizio Baccante
Patricia Pulliam

DOUBLE BASS

John D. Taylor*
David Longenecker
Brian Quebec
James Vivian
Paul Rogers

FLUTE

Susan Karpo*
Laurel Trainor
Lynne Piening (Piccolo)

OBOE

David Sussman*
Tina Levy

ENGLISH HORN

Catherine Calderone

CLARINET

Joseph Orlowski*
Catherine Picket
Greg James (Bass
Clarinet)

BASSOON

James Jamieson*
Margaret Hooper
Heather Chesley
(Contrabassoon)

HORN

Bonnie Worthen*
Diane Fair
Carol Dennison
Duncan Brinsmead

TRUMPET

Robert Venables*
Elspeth Carruthers
Daniel Warren

TROMBONE

Michael Newnham*
Stephen Fralick
Leon Racine

TUBA

Douglas Burrell

TIMPANI

David Campion

PERCUSSION

Kenneth Erskine
John Mele

HARP

Gianetta Baril
Nora Bumanis

PIANO/CELESTE

Dean Bradshaw

*Principal

Orchestra Manager/
Carol Dennison

CHORUS: Donna Bennett, Norman Brown, David Campbell, Alan Derr,
Susan Fenton, Judy Garich, Brenda Holloway, Joanne Jaluvka,
Robert Pilon, Debra Selig, Blaine Sharpe, Jane Smiley,
Lisa Sullivan, Patrick Timney, Lenard Whiting, Anne Yardley.

SUPERS: Hugh Conacher, Raymond Dionne, Jason Leonard, John McKeown,
Hereward Pooley, Philip Price, Walter Scherzer, Eric Tatrallyay.

OPERA DIVISION

Co-ordinator, Constance Fisher

MUSICAL DIRECTOR MUSICAL STAFF

James Craig
George Brough

Michael Evans Stephen Ralls

Rehearsal Pianist/Assistant Conductor

David Boothroyd

STAGE DIRECTORS

Michael Albano

Constance Fisher Leon Major

TECHNICAL STAFF

Technical Director
Assistant to the Technical Director
Master Carpenter
Carpenters
Scenic Artist
Properties
Furniture

Fred Perruzza
Richard Clarke
Blaine Rittinger
Iain McLean, Mike Comeau*
Kim Sisson
Suzanne Hodson, Suzanne Johnston
Ludwig Seiler

PRODUCTION STAFF

Stage Manager
Assistant Stage Managers
Wardrobe Mistress
Cutter/Seamstress
Seamstresses

James Livingstone**
Susan Henderson†, John Bobrel†
Diane McCann
Elizabeth LeMoine
Isabelle Kaczmarek
Lorraine O'Leary

Make-up Supervisor
Make-up Assistants

Jack Medhurst
Jeanne Armstrong, Manuela Cezanne
Carmen Rukavina

Hairdressing and Wigs

Martha Gleason

ADMINISTRATIVE STAFF

Administrator
Music Co-ordinator

Lynn Slotkin
Michael Albano

ACKNOWLEDGEMENTS AND CREDITS

Canadian Opera Company, Canadian Opera Women's Committee, The Rotary Club of Toronto (Armour Heights), Canadian Opera Guild (Peel Branch), Canadian Opera Guild (Oakville Branch), Toronto Musician's Association, Jim Yates, Warren Hughes, Costume House, Jim Louie, George Brown College Ceramics Department, Robert Grenier, Ryerson Polytechnical Institute. Tricia Bentley, Dennis Patrick.

* Courtesy of Sheridan College of Applied Arts and Technology.
** By Permission of Canadian Actor's Equity Association.
† In co-operation with Ryerson Polytechnical Institute.

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC
A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

NEXT OPERA EVENT:

Opera excerpts, May 22, 24, 27, 29, 31, 1980, 8:00 p.m.

MacMillan Theatre.

Unreserved tickets available from the Box Office from 5:00 p.m. on the evening of each performance. Tickets are \$2.00 each.

NEXT EVENTS:

Thursday Afternoon Series, Recital: Collegium Musicum.

March 20, 1980, 2:10 p.m. Walter Hall.

Faculty of Music Jazz Ensemble, March 22, 1980, 8:00 p.m.

MacMillan Theatre.

Box Office: 978-3744